

Canadian ART

WAR RECORDS *for*
THE CANADIAN ARMY

ROYAL CANADIAN ACADEMY

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HOUSING

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Vol. I

DECEMBER - JANUARY, 1943-44

No. 2

	Page
Editorial Comment: War Records for the Canadian Army.....	43
The 64th Annual Exhibition of the Royal Canadian Academy. <i>By Arthur Lismer, A.R.C.A.</i>	47
Housing—A Challenge to Canada. <i>By E. G. Faludi</i>	52
Silk Screen Prints Enlist. <i>By Philip Surrey</i>	58
Czechoslovak Art.....	62
Sculpture in the Garden. <i>By Frances Loring, A.R.C.A.</i>	64
Coast to Coast in Art.....	69
Books and Periodicals.....	80
The Art Forum.....	83
Contributors.....	86

IN COMING ISSUES

Emily Carr, *by Ira Dilworth*; Sculpture and the People, *by Florence Wyle, R.C.A.*, Art and Democracy in the United States, *by Holger Cahill, formerly National Director of the Federal Art Project*; An Artist on the Great Lakes Waterfront, *by Leonard Brooks, A.R.C.A.*

Editor: WALTER ABELL

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Rocket Signals. An incident during
Combined Operations Training of an
Anti-Tank Regiment, Royal Canadian
Artillery. United Kingdom, March
1943. Water Colour.

W I L L O G I L V I E



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*Carriers on Training
Ground*
Water Colour.



WAR RECORDS FOR THE CANADIAN ARMY

EDITORIAL COMMENT

CANADIAN artists and lovers of art, as well as the general public and the members of the armed services, are waiting with keen interest for an opportunity to see the work now being produced by Canada's official war artists. In view of this interest, *Canadian Art* takes special satisfaction in reproducing a group of water colours by artists serving with the Army. We hope in future issues to present similar selections of work representing the Navy and the Air Force.

As will be observed, the present series of reproductions covers three typical phases of the activity of the Canadian Army: training in Canada, crossing the Atlantic, and serving in the British Isles. No records in art form have yet been received from Africa or continental Europe.

War record art, it would seem, can serve three major purposes. While the war is still a present reality, the art re-

flecting it can enrich the nation's consciousness of the experiences through which it is passing, returning to the people in heightened pride and deepened vision some of the spiritual energies which they are pouring into the war effort. When the war is over, our reaction to war art changes. Peace fills our consciousness. Wartime emotions are now "recollected in tranquillity," and with that tranquillity comes the impulse of commemoration. War art enters its second phase in the form of the war memorial. Centuries pass. All living memory of present events dies away. Then the permanent record of the war in pictures takes on a third significance: the significance of history.

The future values of our war art will emerge in their own good time. Its present value is the one which should immediately concern us. Certainly its present value is second to no other in



CAMPBELL TINNING
Night Firing Practice
Water Colour.

importance. To visualize and vivify for us in art the purposes which we are striving to serve through our war effort, to satisfy the need for deeper identity between that part of the nation which remains at home and that which is on the battlefield, is a magnificent opportunity. The time for realizing that opportunity is now. *Canadian Art* therefore wishes to thank the Historical Section of the Army, together with its Director, Col. A. Fortescue Duguid, and his staff, for permitting the publication of the accompanying illustrations while they are still fresh from the field. We would urge that further examples of Canada's war art be shown to the country as quickly and as widely as possible. It is to be hoped that exhibitions of this art will be organized by the National Gallery of Canada at the earliest practicable date, and that after initial showings in Ottawa, they will be circulated throughout the Dominion.

THE addition of artists to the historians and photographers who are engaged in recording Canada's part in World War II was authorized by the Defense Council in October, 1942. A minute passed by the Council at that

time authorized the employment of fifteen artists, to be divided between the services, for war record work. Selection of the artists and direction of the project in Canada was placed in the hands of a committee consisting of Mr. H. O. McCurry, Director of the National Gallery, who is chairman, and the directors of the Historical Sections of the three armed services, namely Col. A. F. Duguid (Army), Dr. G. N. Tucker (Navy), and Group Captain K. B. Conn (Air Force). On the unanimous recommendation of this committee, three outstanding Canadian artists were co-opted in an advisory capacity. The three artists who originally served the committee in this way were A. Y. Jackson, Edwin Holgate, and Charles Comfort. When Holgate and Comfort later became war record artists themselves, their places were taken by André Bieler and A. J. Casson.

Overseas the direction of the project is in the hands of a committee under the chairmanship of the Rt. Hon. Vincent Massey. With Mr. Massey on this committee are the Senior Officer of the Canadian Military Headquarters, the Captain Commanding Canadian Ships, and the Air Officer Commanding-in-Chief.

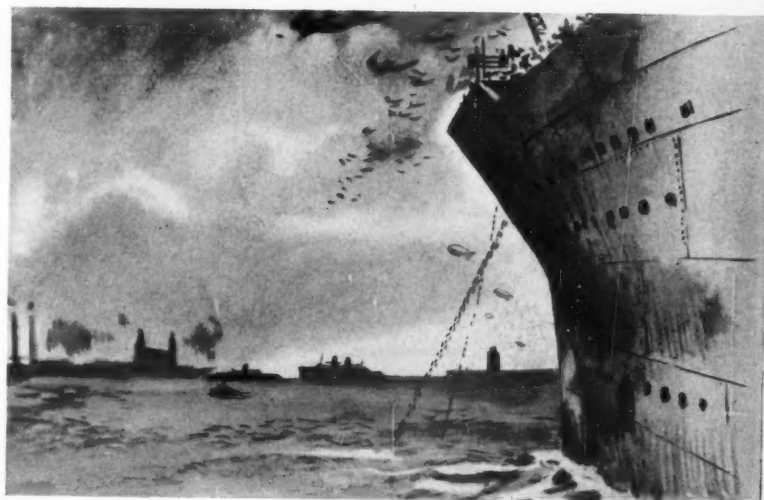
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CHARLES F. COMFORT
Headquarters of a Light
Anti-aircraft Troop,
Royal Canadian
Artillery. England,
May 1943.
Water Colour.



Artists selected for war service, if not already in the forces, are brought in through regular enlistment channels and undergo a period of officer training in order that they may become an integral part of the services to which they have been assigned. Their training completed, they are initially graded as lieutenant in the Army, sub-lieutenant in the Navy, and flying officer in the Air Force.

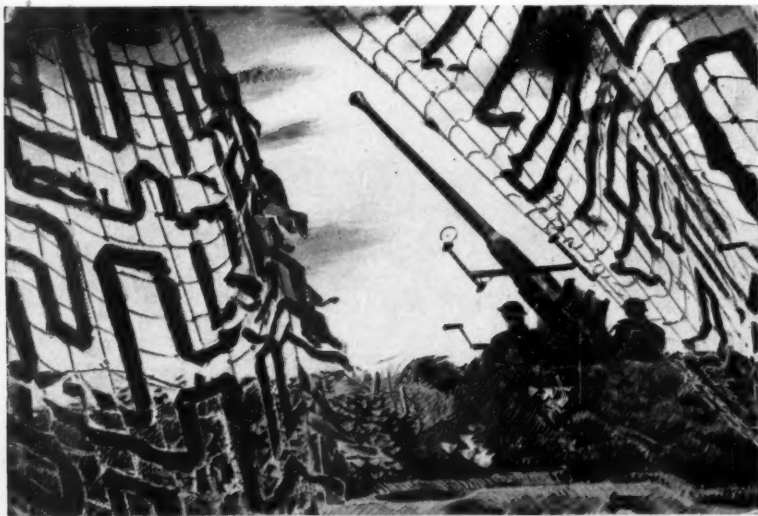
The full quota of fifteen artists authorized by the Defense Council is now in service. Those assigned to the Navy and the Air Force will be presented to our readers in later issues in connection with the examples of their work which we hope to publish. The artists in service with the Army are as follows: Captains C. F. Comfort and W. A. Ogilvie, Lieuts. O. N. Fisher, E. J. Hughes, George Pepper and Campbell Tinning. In addition to these artists selected by the Canadian committee, artists already in service have from time to time been seconded from their units to record phases of war activity which they were felt to be especially qualified to interpret. In this manner Lawren Harris, Jr., a lieutenant in the Active Army, has been seconded by the overseas committee for the purpose of painting a series of military portraits in England.

All work produced by official war

artists during their terms of service remains for the time being the property of the service concerned. Responsibility for its use is vested in the War Artists Selection Committee. Its ultimate disposition is still to be determined but if the precedent established after the last war is followed, it will eventually be delivered into the care of the National Gallery of Canada. In view of this possibility, special interest attaches to the attitude taken by the Gallery toward the type of war record work to be promoted and the uses to which it might be put. In this connection we quote the following paragraph from the annual report of the Gallery for the year 1941-42.

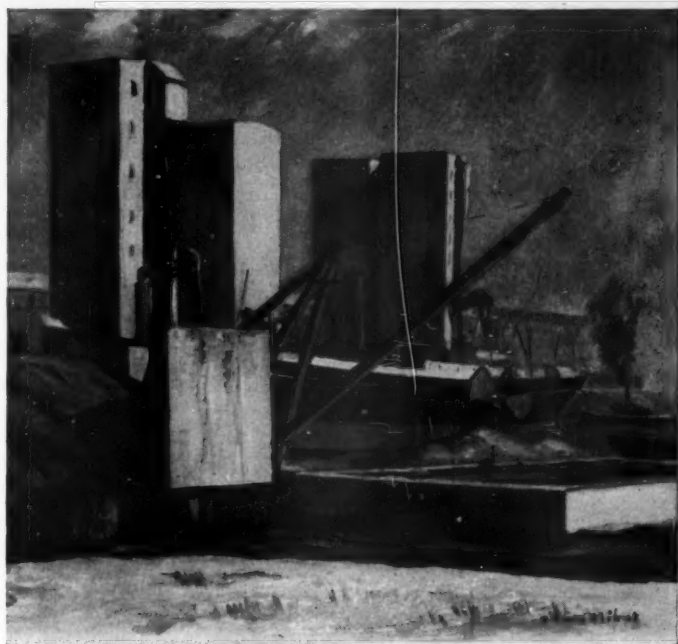
"The Trustees recognize that such war art should not be wholly concentrated in Ottawa but should be placed in appropriate public buildings across the Dominion. Neither is it proposed to commission any large canvases at this time but the artists would work in the field or at sea, making all necessary sketches and notes as a preparation for such easel pictures or mural decorations as might be authorized after the war when the relative importance of events could be properly evaluated. Consideration should be given to placing in the public buildings of each community pictures commemorat-

(Continued on Page 85)



CHARLES F. COMFORT
Camouflaged Gun Site
England, May 1943.
Water Colour.

ADRIEN HÉBERT, R.C.A.
Matin au Port. Oil.



The 64th ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY

BY ARTHUR LISMER, A.R.C.A.

IF the annual showing of the R. C. A. is a sort of aesthetic barometer of the state of art in Canada, then this year's exhibition gives signs of something very wrong with art and artists in the Dominion. It may be that many artists are too busy with war work or are on active service — or that the sending-in day, early in September, found the painters still looking over their summer sketches and unprepared with contributions. The fact remains, however, that this is a very ordinary exhibition with hardly a distinguishing feature to redeem it from mediocrity. In fairness to the R.C.A., it should be said that most art exhibitions in Canada these days suffer from the same dearth of ideas and creative effort.

It is a small show, and, as hung in

November in the Art Association galleries in Montreal, it lacked the quality of hanging and display it received in Quebec, where it was interspersed with old French Canadian furniture, giving it an air more in tune. Under distinguished auspices at the Provincial Museum in Quebec City, its opening had dignity and a semi-official character worthy of an official and national body.

But the show as a whole suffers from age and weariness — weary of its own academic repetition, without joy, without inspiration, just another date on the exhibition calendar, adding nothing to the prestige of art in Canada.

There have been times in the history of painting in Canada when the academic idea had dignity and purpose; to hang in the annual showing of the R. C. A. was a



SYLVIE DAOUST
Fillette. Plaster.

worthy ambition of all painters and sculptors. But those days have passed. Such colonial aspirations have worn thin and to-day almost anybody can aspire and succeed to the Academy's walls.

The thoroughness of the academic tradition had its moments for it was imported into Canada by foreign and British-born artists in days when painting followed worn paths of tradition. True, at the time of the founding of the R. C. A., the Victorian painting in Britain was at a pretty low ebb, but there were shreds of a staunch academic tradition that the new society tried to maintain. Since that date, and especially during the last twenty years, much has happened in the world of art. Canada became conscious of its own environment and, however loyal we may be to Britain in allegiance to political, economic and racial traditions, in æsthetic ones we are not very respectful.

It is quite easy to write a popular review. They are already appearing in the

press. "A portrait of Dr. So and So (with his history) shown by the eminent academician with his usual etc., etc." "A landscape by another with his customary winding roads or horses, or cattle, or winter snow."—Then follows a list of "also rans." This constitutes what passes for a critical survey. But it isn't good enough nowadays. An Academy should take its criticisms and its recriminations in the same doses that are handed out to the young moderns by the same press. We note in passing a disgusting journalistic review of one of the greatest exhibitions ever shown in Canada, the recently shown "Mexican Art Today." As it was reviewed in one morning paper, its heavy, peevish humour made one despair of any intelligent appraisal of fine art. On such terms, what hope can we have of understanding of Canadian art abroad?

On the walls of the R.C.A. exhibition are clever portraits. Painted with skill but without any depth, they rest mildly on the surface of the canvas. That there are uniforms on the figures only accentuates the fact that they exhibit the same tricks, the "old hat" ways of exploiting a commercial habit that in distinguished hands might still have some unexplored depths of insight and technical discernment. But the R.C.A. has become merely the showing place, a shop window as it were, to which the artist adds the certainty of public view to the price of his commission.

The landscapes, the still-lives, the Quebec cottage, the northern landscapes, the flowers and bric-a-brac all are here—highly finished and competent some of them, but many just crude and amateur—

ish. Where are the outstanding Canadian artists in this exhibition? Granted that they prefer to send elsewhere and admitted also that the jury of the R.C.A. must have had a difficult time choosing even these from a disappointing collection of submitted works. It can be said that they did pick the best and what was left after the jury was through was not worth exhibition space.

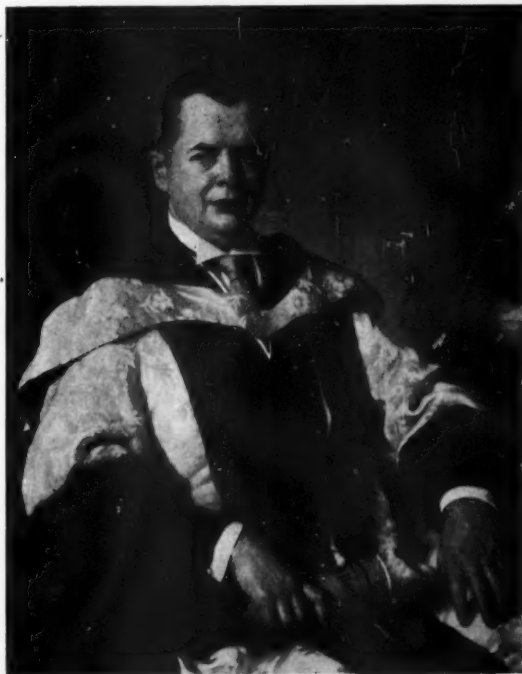
But the R.C.A. is the official body of art in Canada with a Dominion charter and it still stands for something in the eyes of the public at least. Artists are only human and the letters R.C.A. still mean something to the ambitious ones. The prefix "Royal" still has power to attract, although it has lost much of its meaning in our day. The fact that the R.C.A. is British in origin commands a certain respect although this also, in our non-homogenic Canadian world, arouses various reactions.

The Academy has failed to keep up with progress in the world of art and artists. By progress is meant, movements, techniques, social forces, and contemporary criticisms. This is not just studio gossip. It has a meaning for the present day painter who is aware of the implications and demands on the artist to know and to feel the impress of the activities and forces that are moving all over the world. There isn't a sign of this, or anything approaching understanding of it, on the walls of the R.C.A.

It is not a matter of subject or even technique. It is a feeling, an awareness that comes as soon as one enters the gallery. The Royal Canadian Academy show, in its 64th year, is an aged exhibition. One reason is, and all academic

exhibitions suffer from it, that the R.C.A. has failed to accept any vital and original effort until it has become devitalized, the impact softened by inferior painters and second-hand performers who have lost the original and creative urge that motivated its energetic idealism. Only when it has been robbed of vitality and become a poor echo, does it find a place on the walls of the R.C.A. exhibition.

To-day the R.C.A. has vigorous competition. There are many societies, each holding its own exhibition annually or oftener. There are the Water Colour, Sculpture and Graphic Arts Societies; the Canadian Group, the Contemporary Art Society, independent groups and embattled moderns, abstract painters and sculptors, child art. There are art schools, art galleries, museums, universities, and social organizations with education in art on their programmes. Twenty-five years ago, more or less, these did not exist. What have they been doing to artists and to the public? The Canadian public at least is getting a standard of comparison and some know-



KENNETH K. FORBES, R.C.A.
Sir Ernest MacMillan. Oil.



F. H. BRIGDEN, R.C.A.
Spring at Newtonbrook. Oil.

ledge of the forces that move and are moved by art. The R.C.A. has mostly ignored these things. In return these come in time to ignore the Academy. It is true, as in all countries, that academies produce rebels. That is what academies are for. They are accepted, in history at any rate, as the founders and promoters, by inversion, of revolt in the arts.

In France, in England, in the U.S.A., in South America, the story is almost identical. The same is true in science, in religion and in education. The wonder is that the R.C.A. does not recognize its own obsolescence and attempt a rigorous and generous house-cleaning to meet the demands of its own time. To-day on its walls is seen the result of its failure to recognize the eager, expansive spirit of a country essaying the venturesome path of discovery of the powers of its own artists; powers to express, with significance, their desire for integration with the spirit and meaning of to-day's world.

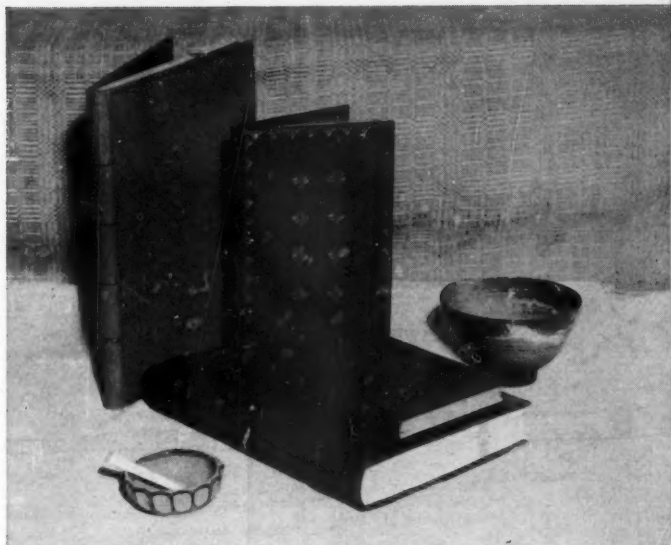
As it is the Academy is an anachronism, a symbol which commands only a small allegiance from Canadian artists. Nobody can take seriously any longer an organization of "forty good men and true" as the arbiters of æsthetic stand-

ards in painting, sculpture and architecture in this country.

A number of causes have contributed to this result. One is the undemocratic division between full academicians and associates, the latter with no power of voting on vital questions. Others are the fact that only one academician, an engraver, comes from west of Ontario; that out of eighteen architectural members and associates only one is exhibiting in this year's show, with only one outsider in this section; that all the Academy's exhibitions are usually confined to the east and to only three cities.

Partial exception to the last statement should perhaps be made in view of the selection from annual Academy exhibitions circulated by the National Gallery. And it is true that the R.C.A. has tried certain experiments and in some measure succeeded with them. It has ventured to include industrial art and crafts in some of its exhibits. Competitions for travelling scholarships have been on its programme. It also has conducted life classes. All these are to its credit. But it has no declared policy. Nobody outside its council knows what it is going to do or what it stands for. To artists

DOUGLAS DUNCAN
Book Binding



generally it is only an annual exhibition and the current jury determines what kind of exhibition it will be.

The measure of the R.C.A. exhibitions is shrewdly taken by painters who know what will be acceptable and what will be rejected, and it is a cold hard fact that many fine painters and sculptors simply do not send.

There is no disrespect to the R.C.A. or its exhibitions intended in the above discussion, but it should make the council of the Academy begin to take its position seriously. If by some miracle the R.C.A. could shed its slothful neglect of the world of art as it is to-day and try to achieve vision and to arrive at a solution, there would be hope for its survival.

Nearly all the chartered organizations realize what is happening and they are embarking on worthy activities. Why should an Academy be so impervious to change, refusing to recognize its own decadence? Is it the dependence upon a trivial and inadequate government pittance, or a dying respect for a tradition it has failed to uphold? Cannot it be realized that we live today in a changing world and that academic viewpoints need not necessarily be narrow and lethargic

in action? Could not an academy even have some curiosity about education, design, techniques? About new democratic vistas, about a post-war world in which the academic easel picture may not even have a show?

There are new artists abroad. They have a social consciousness and a social conscience, and in time their point of view will change the academic one in Canada. Such artists recognize no academic restrictions, welcoming to their circles of discussion and planning all who are interested in placing the artist and craftsman in deeper integration with modern society. They are setting up machinery and evaluating standards—east and west; civic, regional and national. They are encouraging artists to forget fame and posthumous rewards in the joy and social duty of service to the common man and to their own day. Their "canvas" will include housing, education, machine industry, the social art of living, the distribution of all that is good in life and in the arts.

In such a setting, painting, architecture, sculpture and the allied arts would not be lost. They would be invigorated with new life and new meanings. This

(Continued on Page 85)

HOUSING - - - - - A CHALLENGE to CANADA

BY E. G. FALUDI

CANADA is a new and rapidly developing country in an advanced stage of a silent, but potent industrial revolution. This young country emerged little more than a decade ago from its pioneer period when agriculture was its main activity. To-day it is in full process of industrialization accelerated a great deal by the war. The rapid industrialization has touched every aspect of its social, economic, and political life and attracted a large fraction of the rural population to the urban centres. Among other results, these changes have played a part in confronting Canada with a major housing crisis.

According to the 1941 Housing Census of Canada, the Dominion Bureau of Statistics estimates that it would require 110,000 new dwellings to give a separate home to each family in the 27 cities with a population of over 30,000. In these cities overcrowded households comprised 7 to 28 per cent of all households. The total was approximately 150,000 overcrowded households; including about a million people. This total formed 18 per cent of all households and 29 per cent of the Canadian people. If we add to these figures an equal number of overcrowded families in smaller urban centres and rural areas, we can form a picture of the housing conditions all over Canada.

While the war has seriously aggravated the housing shortage in Canada, owing to the continual deterioration of the existing dwellings, and the diminished production of houses, the basic reasons for it are the rapid increase of population in the industrial centres, and chiefly the inability of the low wage earners to pay sufficient rent to make it possible for

private enterprise to supply them with decent shelter. The 1931 census of the incomes in the various categories of wage earners shows us that the Canadian workers were not able to buy suitable housing accommodation before the war, and the war only accentuated this situation.

According to statistics, 62 per cent of urban families in Canada have incomes which would not permit them to pay more than \$10 to \$17 per month for rent without depriving themselves of other necessities. In reality housing is not available to them at these low rentals. They are forced to pay from 30 to 50 per cent of their incomes for shelter, yet the type of shelter they secure is below the standard established by the National Housing Authority. As a result, for the past five years Canada has been building an average of 15,000 houses each year instead of the 65,000 houses that are needed.

GOVERNMENT ACTION BEFORE THE WAR

In general, the matter of providing housing in Canada has been always regarded as private responsibility. Nevertheless since 1913 the Federal Government has made various attempts to encourage housing. The latest effort was in 1938 when the passage of the National Housing Act tended to approach the housing problem comprehensively. The Act is divided into three parts.

Part I provides long term funds to borrowers in any part of the country who wish to build houses for themselves. It makes possible 90 per cent loans on houses costing less than \$2,500.

Part II provides loans for "low" rental projects to limited dividend companies or to municipal authorities. Loans to limited dividend companies may not exceed 80 per cent of the value of the project, while municipal authorities can borrow up to 90 per cent at 2 per cent.

Part III stimulates the immediate construction of low cost houses for owner occupation by providing bonuses for taxes over a three year period.

The operation of the Act was handled by the National Housing Administration in the Department of Finance. In the *Daily Commercial News and Building Record* of January 12, 1943, Mr. F. W. Nicholls, Director of Housing, summarizes the accomplishments under Part I of the Act as follows: "Up to December 31, 1942, the government allotment provided over \$92,000,000 in 1,902 loans for 23,606 housing units, and the average cost was \$4,250 per unit including the land cost with all improvements."

The second part of the legislation was not followed by any action because the Act simply failed to provide the machinery for carrying it into practice. Attempts to apply it led to complicated legal and constitutional difficulties in trying to determine the respective re-

sponsibilities of the federal, provincial, and municipal governments in public housing projects. These difficulties paralysed the whole programme, with the result that Canada has yet to see any large-scale slum clearance and public housing developments such as have been carried out during recent years in the United States and other countries.

PRESENT TECHNIQUES

Partly as a result of the inadequacies of the National Housing Act, Dominion and municipal authorities today are facing one of the most crucial situations in the housing history of Canada. Their tremendous task is not only to relieve the shortage, but also to prevent its spreading still further.

In peace time the solution is very simple: building by private enterprise or with public help. Today the easy solution of immediate building must be restricted to emergency cases, when all other possible resources are exhausted, because nearly all the building materials are absorbed for military structures and purposes.

In most of the greater urban centres there are a number of existing houses for sale or suitable for subdivision into

Homeless

Arriving in Ottawa for government service, this girl, like thousands of others, turns to the Ottawa Housing Registry for help in finding a home. National Film Board Photo.





Manufacture of demountable houses
Halifax Branch of War-time Housing Ltd.

smaller units. Great efforts are being made to distribute this stock and put it on the rental market in such a way that the need of the working class involved in the war effort will be satisfied first. The expedients used for this purpose are: rental control, release of zoning and building by-laws, and the removal of restrictions in residential areas. Besides these policies the government has been forced to build temporary houses for war industry workers where the demand has not been satisfied otherwise. This was the first experience in Canada of supplying shelter as a public responsibility.

The principles of the Dominion Government in providing temporary houses for war industry workers were:

(a) Speed in production to satisfy urgent needs.

(b) Most of the war industries are expected to cease their work after the war and their workers will either move to peace production factories located elsewhere or return to their original residences. The temporary houses built during the war emergency should be of a type that can be moved and reassembled where they will be needed after the war.

(c) A government agency was formed under the control of the Ministry of Supply and Munitions: the Wartime Housing Limited. Its task is to plan, design, build, rent and operate houses for tenants selected exclusively from war factory workers. The rents in each district are based upon the cost of similar accommodations in the same district, but an effort is made to adjust them, at least partially, to the workers' incomes.

Even the opponents of public housing cannot deny that a real public housing adventure in an embryonic stage is on its way.

To satisfy the main requirements, i.e., to build houses with great speed, the government agency has chosen a building method that can not only compete with the traditional building systems, but from the point of view of speed is much superior. The sections or parts of the demountable houses are prepared in mills or very often in improvised shops on the building sites by semi-skilled labour, and assembled in a few days on their definite locations. Houses built with this method are often wrongly called "semi-prefabricated" houses. It is better to refer to

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It is obvious that governmental authorities will be compelled more and more to assume the initiative and guidance in these enterprises with the collaboration of private organizations. A committee of the Dominion Cabinet, and two advisory bodies, are now working on problems related to post-war reconstruction.

How far their deliberations may involve comprehensive housing schemes is not yet known. It is clear, however, that federal and municipal authorities, experts and general public opinion agree that one of the greatest single outlets for post-war investment and employment lies in housing and urban rehabilitation. Fortunately there is also an increasing acceptance of housing and urban rebuilding not only as works to relieve unemployment, but as a permanent form of government responsibility and activity.

It is assumed that the major portion of building and improvements in the urban centres will be done by private enterprise, but it is also clear that housing the lower income class as a public endeavour will form an integral part of any regional or city-planning schemes. The general attack for post-war housing is based on the broad lines of planning and zoning the urban area. All experts and authorities agree that the preparation of suitable sites for housing in advance is an essential function which can be placed on municipalities now. Whatever may be their degree of possible participation financially, they are responsible for deciding the actual physical environment into which new residential areas for all income classes must fit.

Authorities emphasize the necessity of

extending the activities in planning beyond the boundaries of actual municipalities. Professor E. R. Arthur and H. Carver of the Department of Architecture, University of Toronto, are suggesting a scheme to regulate the functions of Dominion, provincial and municipal governments in national organization for housing. According to this scheme the Dominion Government would initiate the whole programme, finance it, and prepare educational material. Because the Dominion must finance the construction programme, it is directly concerned with the security of the national investment in housing and is therefore ultimately responsible for the high standard of project planning, dwelling design and construction. The preparation of such standards is therefore a Dominion responsibility.

The provincial government would locate projects in each region (regional planning), provide legislation for planning and slum clearance, and authorize necessary amendments to property-tax structure. Housing is directly related to public health, welfare and other municipal affairs which are within the jurisdiction of the provinces. An essential part of preparatory work is therefore the securing of provincial interest and active support.



BEFORE—AND

A Chicago slum, one of the areas cleared by the American Housing Act. Areas like this are notorious for high crime rate.

The municipal government would make surveys of housing conditions and needs, secure sites (town planning will be obligatory), and administer properties.

NATIONAL AND INTERNATIONAL HOUSING RESEARCH

If Canada wishes to avoid the mistakes of the past, she must be adequately prepared to tackle the entire problem in its financial, economic, social, and technical aspects. This can be done by setting up at once a housing institute for research and experiment. Such an institute would serve as a clearing house for information, co-ordinate studies, surveys and researches. It should have the capacity and the power to show industries and government agencies how to solve organizational and technical problems involved. There is no time to wait until legislation, government bureaucracy and the building industry struggle through unco-ordinated halfway solutions, often based on the shortsighted selfishness of conflicting interests rather than on consideration for the benefit of all the people.

While it is true that the great majority of Canadians do not read scientific books or academic periodicals on the housing problem, they have nevertheless been

educated during the last ten years, by facts within their own experience, to the necessity for some substantial correction of the conditions under which a large part of the urban and rural population is now living.

The progress of housing in Canada and that over the whole world would be facilitated a great deal if an international organization would take over the difficult task of education, demonstration and the interchange of experience between countries. The post-war world will need the help of those who are able to contribute to the rebuilding of the destroyed countries, and to the progress and improvement of the others which are not affected directly by the war. The task to be accomplished is gigantic and neither individuals nor countries will always be able to find the right solution without international collaboration. An international housing centre could contribute to the cause of social improvement and housing in a way that no political organization can ever achieve. Whether such a centre can be created remains to be seen. That Canada as yet has no national housing institute, and the world no international one, shows how far we are from a real attack on the great democratic problem of housing.

BEFORE AND AFTER

slum
Homes
as
by the Chicago
American
Authority.
project accommo-
462 low income
or high





ARTHUR LISMER, A.R.C.A.

Isle of Spruce

SILK SCREEN PRINTS ENLIST

BY PHILIP SURREY

THE plan to decorate Canadian servicemen's quarters with silk screen prints designed by Canadian artists has been a big success. Some 7,500 have been distributed to camps and barracks all over the Dominion; another 1,500 have gone to High Commissioner Vincent Massey in London to be distributed to Canadian forces overseas; some have gone to R.A.F. stations in Canada, and the National Gallery, which sponsored the whole scheme, has supplied a considerable quantity to American units stationed in Newfoundland. Now the British government has requested an additional quantity for British army camps. The painters who

gave their time and talent can feel sure that their gift is appreciated.

The project developed out of an effort on the part of the National Gallery to meet an increasing demand for pictures with which to relieve the drabness of military quarters. War conditions created this demand; they also imposed serious difficulties in the way of fulfilling it, for they cut off the supply of reproductions which the Gallery would normally have provided for such purposes. Faced with an intricate problem, and not wishing to lose an opportunity to help meet the challenge of the times, the director of the Gallery consulted A. Y. Jackson. How could

suitable pictures in sufficient quantities be obtained under existing circumstances?

Dr. Jackson promptly suggested the silk screen process and proposed that Canadian artists be invited to prepare a series of designs for the purpose. This proposal the National Gallery immediately accepted, asking Jackson himself to make the first picture. He did so. His fellow artists also gave ready co-operation. Every painter who was approached in connection with the plan agreed to make and donate a painting.

Cost was a problem, but the National Gallery found the money for the first reproductions, the Department of National Defense gave its cordial approval, and eventually the need was met by securing well known Canadian business firms as sponsors. Each firm pays \$650 for 300 reproductions of one painting. In return it gets credit on a small panel at the base, which also bears the name of the artist who donated the original.

With the necessary financial support provided in this way, the project developed rapidly. Prints by twenty-two artists have already been issued and others are now in the course of production. Before being reproduced, all designs have to be approved by the National Gallery selection committee. The pictures measure 30 by 40 inches—big enough to be seen even in a large mess-hall. They are really in the nature of fine prints, being facsimiles of designs made especially for the silk screen process. As suggested above, the response has been gratifying and the demand far beyond expectations. The artists who gave their time and talent can feel that their gift is appreciated and that in its own way their art has become a part of the national and international fellowship associated with Canada's war effort.

ALTHOUGH a good job has been done with the silk screen prints, it is still possible that it could have been done better. Canadian artists proved by their participation in the project that they were willing to descend from their ivory towers. The question is: did they know the way? Did they bear in mind the purpose for which they were making their pictures?

One of the aims of the series was to relieve the monotony of service buildings. Yet in many of the paintings dull colours predominate. A grey or khaki wall is not relieved by more grey or brown. It is true that happy colour effects are often achieved with one or two bright notes "singing" among neutral tones, but in the present case the whole picture should be the bright note, the neutral tone being supplied in abundance by the vast mass of the wall itself from which the picture is separated only by the thinnest of frames.

Another aim was to remind our troops of their own land. Many of them have been away more than three years and are as homesick as can be. More than fifty per cent of Canadians live in cities. To them as well as to most farmers, a mountain lake is a place in which to swim or fish and a country lane is where you would like to walk with a girl. But there is little evidence of such associations in these paintings.

Most artists feel, and rightly, that the "subject" is not important, by which they mean that it is the harmony of form and colour which constitutes a work of art. But if that is so why are so many subjects taboo? It should be possible to make a good design, a work of art, from any subject under the sun. Artistic integrity need not be sacrificed



J. W. G. MACDONALD. *B.C. Indian Village.*



J. E. SAMPSON, A.R.C.A. *Veterans of the Sea.*



A. J. CASSON, R.C.A. *Ontario Village.*

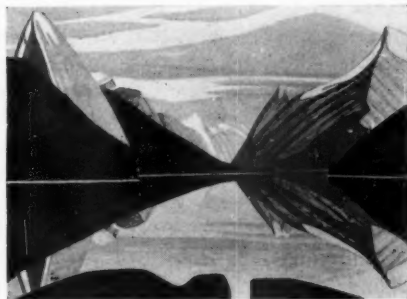


J. E. H. MACDONALD, R.C.A. *Mist Fantasy.*

in the slightest by choosing subjects which are likely to appeal to this new, large and relatively unsophisticated public.

So many fields of Canadian life have not been touched at all: sports for example—hockey, lacrosse, baseball and the rest. All are magnificent opportunities for powerful figure composition or decorative treatment. What about life in offices and factories? What about home life: a mother bathing her baby or a family having supper? Soldiers in the midst of the English blackout or the wastes of Newfoundland would welcome a glimpse of brightly-lit shops and streets. Manet once painted a picnic. It is still a good subject. We have tea-parties, night-clubs, logging-camps, concerts, regattas, beaches, burlesque-houses, movies, churches, coal mines, railroads, ships. None of these were used. If the ideas submitted lacked variety, could not the selection committee have made a few tactful suggestions?

Though the subject should not be important to the artist, there is no doubt that it is important to the people for whom this project is intended. No painter would feel it unreasonable to be asked that designs for a nursery should be calculated to appeal to children or that designs for a union hall should appeal to labour.



LAWREN HARRIS. *Maligne Lake.*

The designs are being used in schools as well as in service quarters. This may have contributed to the artists' confusion, for the two purposes are quite different and it would or should have been pure accident if some were found to be suitable to both. The fact is that nobody thought enough about the soldiers who were going to look at these pictures. If they had, there would have been some pretty girls—no subject has a longer or more illustrious tradition. A Raphael madonna, Botticelli's "Primavera", Vermeer's "Head of a Young Girl", Degas' ballet dancers or "The Millinery Shop"—all of these, though they have no direct relation to his own background, would have more meaning for a young soldier far from home than stark and stormy scenery.

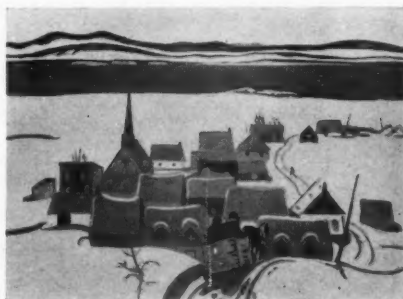
Nevertheless what has been done, is most certainly a long step in the right direction. It is the first step, and too much cannot be expected. It is to be hoped that the idea will develop into a real popular art like the block prints of Mexico, the steel engravings of Hogarth and his contemporaries in England, or the colour prints of eighteenth-century Japan. Let us have quantities of all sizes and prices for schools, factories, nurseries, hospitals, public buildings—but let them be designed for the process and the purpose.



JACK HUMPHREY. *Grand Manan, N.B.*



B. COGHILL HAWORTH. *Port au Persil.*



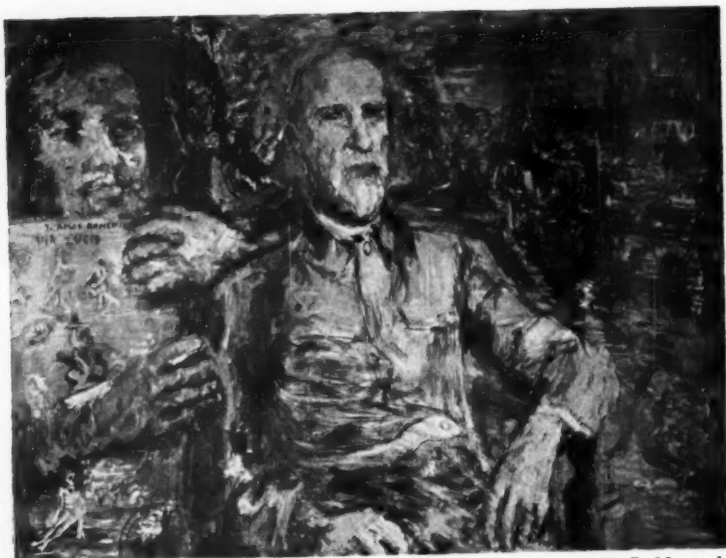
A. Y. JACKSON. *Quebec Village.*



J. S. HALLAM, A.R.C.A. *The Plowman.*



THOREAU MACDONALD. *Wild Geese.*



OSKAR KOKOSCHKA

Portrait of T. G. Masaryk



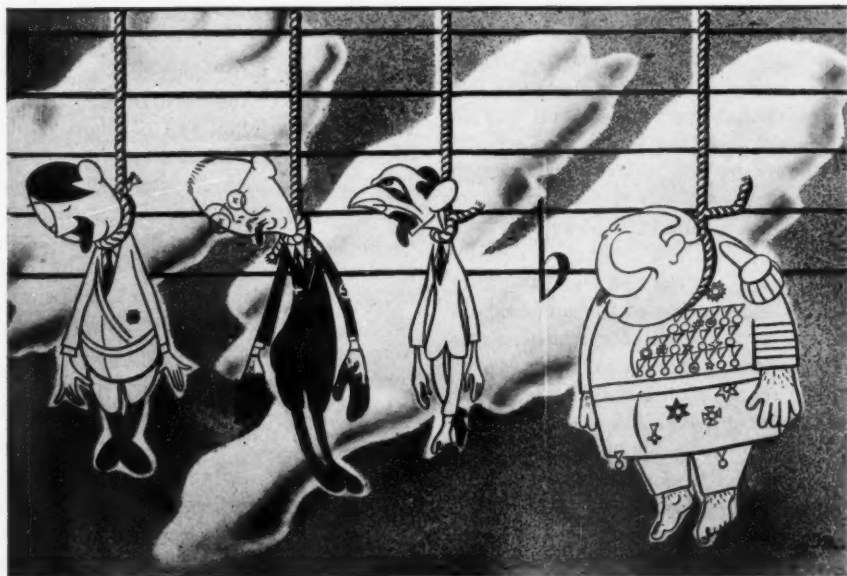
JAN MATULKA

Cassis in France

CZECHOSLOVAK ART

To honour the Czechoslovak Republic on its 25th Anniversary on October 28, this exhibition was arranged by the National Gallery of Canada with the co-operation of the Czechoslovak Information Service in New York, and the Museum of Modern Art.

Right: A. T. PEEL, *Victory Club*.
Below: ADOLF HOFFMEISTER, *The Fifth Symphony*.



(Continued on page 82)

SCULPTURE IN THE GARDEN

BY FRANCES LORING, A.R.C.A., S.S.C.

MANY a gardener longs for the touch of completion that only sculpture can bring to a garden, but he is defeated by the many problems involved: where to get the sculpture, how to choose it, where and how to place it. He does not know whether to begin with sculpture or garden. He does not know how to bring order out of the maze of detail in which the amateur gardener is likely to become involved.

Sculpture is not just a finishing touch in the garden. It is the heart, the dominating note, on which the life of the garden depends. To complete the garden and then to seek the sculpture, which is to be the keynote, is beginning at the wrong end.

To achieve harmony everything should be visualized as part of one governing plan. A garden can become a single unit only if the personality of the owner, the house, the garden, the sculpture and every flower and tree are conceived and built up as one scheme. Not many are able to start from scratch. There is generally old planting, good flowers and shrubs which, even if they don't fit, the gardener hates to destroy. To achieve perfection in anything, ruthless elimination of the non-essential cannot be avoided. Especially is this true in the garden. It takes strong conviction to dig up shrubs and plants that in themselves are beautiful, just because they are not suited to the general design. That is why a paper and pencil plan is best. It is much easier to move plants about on paper than it is actually to dig them up. No elaborate architect's plan is needed; just a simple

sketch such as anyone could make.

The plan should show the lines of the house, the windows, doors and walls. It should be in scale so that the designer can shift his walks, steps, hedges, flower beds, grass and trees till he is satisfied that he has achieved the best possible arrangement. The best possible arrangement is one that gives the sculpture a proper setting.

In making the plan, a number of problems will have to be dealt with. One is the problem of scale, or the relation of the sculpture to its surroundings in terms of size. A good way to judge the scale is to cut a cardboard silhouette and try it on the spot. Several sizes should be tried. If the sculpture is small it should not be placed at an important focal point. It will look better in a smaller unit of its own.

What is to be the mood of the garden? Is it to be solemn, full of dignity and deep shadows and dark evergreens, or is it to be gay with sunshine and bright colours? Is it to be formal or apparently accidental? Are there to be big open spaces centered by a fountain and sculpture against the blue sky, or will the sculpture be in a shady little shrine? What is to be the approach? Will there be steps going down or steps leading up? Much depends on the character of the sculpture.

If a formal setting is required, such as is found in the beautiful old French, Italian and Spanish gardens, it is best to consult books and the scholarship of the landscape architect. These



FLORENCE WYLE, R.C.A. *Fountain in Indiana Limestone*. Residence of H. R. Bain, Toronto. H. D. Grubbe, Landscape Architect.

gardens have been perfected by centuries of effort on the part of great masters in design. Indeed the formal style has been carried to such heights of excellence that there is no room left for experimentation. And why build a garden if there is to be no adventure in it? Surely every gardener should have some of the pleasure that comes to the creative artist who is putting his own personal spirit into his creation.

The formal garden practically requires sculpture, seeming incomplete without it. Even the small intimate garden, if it has no sculpture, lacks a centre around which the life of the garden can be organized. Of course, other things

can be used as the dominating note. There are summer houses, sun dials and well-heads, but they are like so much furniture. Only sculpture successfully lifts the garden out of the realm of the horticultural display.

Where can this sculpture, that is to play so important a part in the design, be found? There are frequent exhibitions held in various parts of Canada where work suited to gardens can be seen, and through which those interested can secure further information. Most of the sculptors represented in such exhibitions would be glad to submit designs in the form of sketches and small models.



FLORENCE WYLE, R.C.A. *Wall Fountain.*
Tennessee Marble.

HOW TO CHOOSE SCULPTURE

There are many varieties of sculpture and there is no reason why the fountain should be considered the only form that looks well in a garden. Figures, or designs using animals or birds, even though they have no connection with water, are just as effective.

In selecting sculpture the points to be considered are size, mood, form, and whether vertical, horizontal, or diagonal lines are required. And then whether massive grouping or light outlines are best.

Regarding the character of the sculpture, the materials used are so very permanent that the trivial and the flamboyant seem out of place. They will soon be found tiring and unworthy in a finely conceived garden.

For the benefit of those who have had no experience in the placing of sculpture, here are some suggestions. The figure placed beside the pool is constantly changing in design because of the reflections. To make the most of the striking effects that can be achieved by the proper manipulation of reflections, sculpture should be placed so that it reflects in the pool at the time of day when the garden is the most in use. Consideration should also be given to the reflections of the shrubbery and trees in relation to those of the figure. A wide expanse of water is a restful note in any garden.

For the use of sculpture at focal points in a formal composition, for instance a fountain with basin and figure, the figure should be placed above eye level so that it will silhouette against the sky. The surrounding space should be kept free of trees and shrubs. Bronze is the most satisfactory material for such a position, especially if finished in the blue-green tones of verdigris. These tones are varied and effective in the sunshine and against the sky; also they make fascinating notes from which to take the colour scheme for the surrounding flower pattern.

It is not commonly known that bronze comes in a great variety of colours. The dirty brown, generally considered to be "bronze colour", is only the raw product as it comes from the furnaces. To achieve the effect that time and corrosion have on the metal, the bronze is treated with chemicals and many different colours

are produced. These colours vary from dark green and black to beige, blue, grey and, most decorative of all, the blue-green verdigris.

In the placing of sculpture the matter of material is very important, as it offers the opportunity to use colour as well as form for the purpose of contrast. For instance white marble looks best against dark shadows, and bronze is a good contrast where there is a big expanse of stonework or pavement.

The shape or form of the sculpture can be used either as contrast or as a means of accenting design. As an example of planning for contrast take the straight lines of a vertical figure rising above the horizontal lines of a hedge.

A foliage wall or masonry wall can be made effective as a terminal point by the use of a figure or wall fountain. The wall fountain has really never come into its own. It is one of the most inexpensive types of fountain and by its use an otherwise uninteresting wall can be turned into an important feature. The wall fountain is especially well adapted for use in a small space.

Materials used by the sculptor, with different effects of colour and texture, are bronze, lead, aluminum, silver, limestone, marble, granite, artificial stone, and cement. In other countries pottery is employed most effectively for garden and architectural sculpture. Canada has not yet developed the facilities to fire large pieces, but we hope that before long it will be possible to produce sculpture in pottery.

Garden sculpture or ornaments such as urns and benches should not be scattered at random. Each piece needs its appropriate location, designed to fit it in character, form, and colour.



ELIZABETH WYN WOOD, A.R.C.A. *Wild Geese*.
Rainbow Bridge Gardens, Niagara Falls.

It needs to be raised from ground level by stonework suited in design to the sculpture and approached by paths which help to form its setting.

Effects of realism, such as animals or children modelled or coloured to look like real life, are beneath the dignity of a beautiful garden.

Sculpture, if used in the garden, should be good and to be good it must be a fine piece of design; a well balanced arrangement of forms making a harmonious centre for its own particular nook or for the entire garden.



From the Exhibition of Chilean Contemporary Art organized by the Toledo Museum of Art and brought to Canada by the National Gallery. This exhibition has been shown in Ottawa and Montreal and will be seen in January at the Art Gallery of Toronto.

Above: ARMANDO LIRA,
Autumn.

Below: ENRIQUE LOPEZ,
The Girl with the Doll.

COAST TO COAST IN ART

CANADIAN ART invites its readers to send reports of current art activities from all parts of the Dominion. Please address communications to the News Editor, CANADIAN ART, Box 384, Ottawa.

ONTARIO

OTTAWA

The National Gallery of Canada

The exhibitions of Chilean and Czechoslovak art have come and gone. The former for the most part a gentle pleasant echo of European schools and movements, all the more marked in contrast to the force and originality of the Mexican show which immediately preceded it, was fully reviewed in American art periodicals when it was first shown last year at the Toledo Museum or Art by which it was organized. There is therefore little need to do more than mention here that it is in Canada under the auspices of the National Gallery and is to be seen later in Toronto and other centres.

The Czechoslovak exhibition was arranged by the National Gallery to honour the Czechoslovak Republic on its 25th anniversary. Despite the obvious difficulties of assembling an adequate representation of Czechoslovak art at this time, the showing had individuality and character. Kokoschka's "View of Prague," with its swift calligraphic handling of the medium and brilliant effect of colour and movement, was probably the most outstanding work from the painter's standpoint, although the famous portrait of Masaryk by the same artist was no doubt of most general interest. Notable also for its broad rich treatment and design was Matulka's "Cassis in France." The black and white section showed how strongly the tradition in the graphic arts still holds in a country which produced Hollar, the most widely known of all Czech artists. To extend the scope of the exhibition, the Museum of Modern Art in New York kindly lent its collection of cartoons by Hoffmeister and Peel, whose pungent and powerful satires

and caricatures so incensed the Fascist regime that the two artists were obliged to flee the country immediately Hitler set foot in it. Subsequently they found a refuge in the United States where they are now working. As a whole it was a successful and satisfying show which, together with the collections of Czechoslovak prints and water colours previously brought to Canada, has given a very fair survey of contemporary Czechoslovak art.

One thing emphasized with renewed force by these two exhibitions, which ran concurrently, was the total inadequacy of the National Gallery's premises and lamentable restrictions of its exhibition space. It meant the withdrawal from public view of the whole of the Canadian collection, for which there were literally scores of enquiries during its period of seclusion. This is a state of affairs which should be remedied at the earliest opportunity and which it is hoped the Dominion Government will put among its first considerations in post war reconstruction here.

Exhibitions to come, apart from the usual travelling exhibitions of the chartered art societies of the Dominion, includes a series from the Museum of Modern Art which will tour the country, Les Anciens des Beaux-Arts de Montreal, and the Canadian Army Art Exhibition. To the latter, which will be shown in Ottawa in February 1944, the National Gallery is extending its fullest co-operation. The exhibition will consist of the pick of the work submitted for the Army Art Competition, for which all artists serving in the army in Canada and adjacent territories are eligible. Further information will be found on the back cover of this issue.

J. S. McLean, whose patronage of Canadian art is so well and widely

known, has by a most generous gift enabled the National Gallery to send the British Army authorities 2000 Canadian silk screen prints in response to their request for these reproductions.

As this issue goes to press an exhibition of Silk Screen Prints by American Artists opens. We hope to review this exhibition in our next issue. It should be seen by all artists interested in the varied possibilities and development of a new medium. Later it is to go on tour.

K.M.F.

Elsewhere in Ottawa

The Y.M.C.A.'s Red Triangle Club in Ottawa has organized an art group for the forces. The plans of this group include talks and demonstrations by visiting speakers and artists, and the provision of studio facilities for members wishing to do creative work. The educational department of the National Gallery of Canada has provided assistance in arranging the group programme. The Red Triangle Club also has a project for decorating one of the walls of its recreation hall with a mural.

The recently formed Civil Service Recreational Association, the membership of which now numbers some thousands, includes rapidly growing art and handicraft groups among its many activities. These are under the direction of Elizabeth Harrison and Deane Russell.

TORONTO

The Art Gallery of Toronto

Keeping up the artistic contact with our southern neighbours, the Art Gallery of Toronto now has on view an "Americans 1943" exhibition which, like "Americans 1942" shown last year at the Gallery, was organized by the Museum of Modern Art in New York. It deals with a wide-spread but little publicised trend in painting among a number of artists who have been classified as "Realists and Magic-Realists." These artists have chosen a technique which, by a combination of crisp edges, tightly indicated forms, and the counterfeiting of material surfaces, attempts to trick the spectator

into believing in the actual existence of what is rendered, whether it is a factual object, as in the canvases of the Realists, or an imaginary image, as in the canvases of the Magic-Realists.

To look at this exhibition one would never guess that America was at war or that great social upheavals were taking place. By and large, the artists have withdrawn into the safe refuge of painting still-lives, quiet landscapes, scenes recalled from their childhood, and reminiscences of the past, with an occasional social comment on the sordid living conditions of the poor. Peter Blume's landscapes stand out by reason of their delicate technique, their quiet calm, and a pervading feeling of sadness, even of decay.

There is also a certain amount of nostalgic sentiment in the exhibition, particularly in Hananiah Harari's still-lives, which are full of such objects as satin ribbons and old valentines. In the paintings of Clarence Carter and Louis Guglielmi, the tendency to recall the scenes of childhood rises above the merely sentimental to a universal significance. Carter embodies the indomitable spirit of the hard-working farm women, as he remembers them from his youth in Ohio, in the picture "Jane Reed and Dora Hunt." In this we simply see the backs of the thin, white, wraith-like figures of two women dressed in baggy calico, walking down a railroad track picking up bits of coal. Guglielmi satirizes life in Brooklyn, good-humouredly and sympathetically. There is even a slightly heroic quality about his chunky little Bruegelesque figures rowdily trying to enjoy life in the midst of their ugly surroundings.

A picture by Paul Cadmus, entitled "Hinky Dinky Parley Voo," is remarkable for the ability with which the artist displays his sharp psychological insight into American types. Painted in oil and tempera on a round panel, the carefully smooth technique, blended brushwork, and calm glowing light have a classic feeling which contrasts startlingly with the devastating characterization of the persons portrayed. This is "realism" at its best.

In the field of magic-realism, Patrick J. Sullivan and Jared French are to be



ZSISSLY. *Girl in Red*. In the exhibition, "Realists and Magic Realists", at the Art Gallery of Toronto.

noted. The former in his interesting experiment called "The Fourth Dimension" symbolizes with a powerful, almost crude, simplicity the idea that Man, a finite being, yearns continually after the infinite. Jared French is more purely imaginative in his panel entitled "Music." His stylized, sculpturesque figures, weird light and subtle colours play on the senses like the strains of a violin. Ivan Le Lorraine Albright and his twin brother Zsissly, reveal a pungent earthiness and particular interest in decorative detailed pattern, in their depictions of decadent ladies in decadent Victorian surroundings.

On the whole one feels that the artists grouped here under one heading do not really belong together, and that a few good paintings have been supplemented by mediocre ones to make an exhibition of adequate size. The result is depressingly empty, a display of virtuosity by artists who seem to have nothing important to say.

The above exhibition was opened by Juliana Force, Director of the Whitney

Museum of American Art, New York. This is the only Museum in New York, which has always been, and is today, devoted in its entirety to American achievements in painting, sculpture and the graphic arts.

In connection with the Realists' show, an exhibition of photography is being shown. It is presented by the Toronto Focal Forum, an amateur club which was founded shortly before the war, and has had as one of its most prominent members the well known photographer, "Jay." This club has sought and worked for the recognition of the art of photography. The standard of photographic knowledge which it has already attained has made the reputation of the club an enviable one.

In January, our 1944 program will open with the exhibition of Chilean Contemporary Art, organized by the Toledo Museum of Art and circulated in Canada by the National Gallery of Canada.

MARGARET TUCKER

According to the Museum News of November 15th, the Whitney Museum of American Art was merged with the Metropolitan Museum last January. It is now with its 1943-1944 annual exhibition holding its first public showing since the merger.

K.M.F.

The Society of Canadian Painter Etchers and Engravers is to hold the first show of its "Gallery and Library Tour of 1943-44" in London during November and December, after which the collection will travel through the West.

Two of its members, McKinnon Pearson and Nicholas Hornyansky, were both represented in the Joseph Pennell Memorial Exhibition at the Library of Congress in Washington.

The Society's 1944 Annual Exhibition will be held in the Royal Ontario Museum in March 1944.

Y.M.C.A. War Services Exhibitions

The Y.M.C.A. War Services travelling art exhibitions have met with much success during the past year. The plan was organized in 1942 by William R. Cook, Associate Secretary of the National War Services Committee with the help of the National Gallery and the chartered art societies of the Dominion, which make their own selections for travelling. There are now several exhibitions on tour from the Pacific Coast to Newfoundland, each exhibition being assigned to one of nine special areas and circulated within each area by the secretary for that district.

To supplement the exhibitions, the Y.M.C.A. War Services in co-operation with the Canadian Legion Educational Services have published a series of "How to Get Started" booklets as a help to those who may be stimulated to work themselves. The booklets are distributed free to the armed services. They are written and illustrated by outstanding Canadian artists and appear to be excellent for their purpose. They include "Sketching with Oil Paints for Pleasure" by A. Y. Jackson; "Water Colour Painting for Pleasure" by Arthur

Lismer; "Drawing for Pleasure" by Charles Goldhamer; and "Wood Carving for Pleasure" by Frances Loring.

HAMILTON

Professor Stanley Hart, Head of the Department of Fine Arts at McMaster University has resigned for the duration and has returned to the United States where he is working with the United Nations Relief Organization. During his ten years in Hamilton, apart from his regular courses of lectures at the University, Mr. Hart was also active in extension work in various communities in Western Ontario.

The present arrangements for the Department of Fine Art are that lectures will be given one day each week during this season by Professors John Alford and Peter Brieger of the University of Toronto.

WINDSOR

The new gallery of the Windsor Art Association was opened by the Windsor Public Library in October. The gallery is attractive, well lighted, and is equipped with a projector for showing films, and a recording machine for music.

The plans of the Association include monthly exhibitions, and an extensive programme of activities by the Handicraft Guild, which will hold classes in clay modelling, pottery, bookbinding, and weaving.

The opening exhibition was one of Polish Art from the National Gallery of Canada, followed by the Third Annual Essex County Exhibition in November, which is meeting with greater success each year. In December, "Furniture Design Today" from the Museum of Modern Art, New York, will be shown.

KITCHENER

The Art Society of Kitchener and Waterloo, formed in 1929, held an exhibition in Kitchener this autumn. Its members, whose numbers have increased steadily since its foundation, are represented annually at the exhibitions of the Western Art League.

QUEBEC

MONTREAL

The Art Association of Montreal

The November exhibition at the Museum of Fine Arts was the 64th Annual Exhibition of the Royal Canadian Academy, which this year included a collection of handicrafts arranged in co-operation with the Canadian Handicrafts Guild. The exhibition as a whole was small and contained no very startling works. Notable was a small canvas by André Bieler and a little head by Sylvia Daoust. The handicrafts section contained one or two interesting items, especially a fine tapestry designed by Fritz Brandtner; and woven by Karen Bulow; some fine pottery by the Deichmans and small glazed sculptures by Dora Wechsler.

In the lecture hall were three one-man exhibitions by Emme Frankenberg, Sam Borenstein and Oscar Cahen respectively. The last is a Czechoslovak artist who showed drawings and caricatures.

New acquisitions in the Museum, placed on view recently, included some small and excellent Sassanian bronzes dated about 1000 B.C.

The School of Art and Design, which is the school of the Art Association, started off to a new beginning in its long history this year. Important changes in policy, an enlarged staff, and the establishment of new courses in Design for Industry, Commercial Art, History of Art, Junior and Teachers' Courses, etc., attracted a large registration. Under the present plan of incorporating all the educational effort of the Art Association under its educational department, more than 650 art students, children and teachers are registered. Almost 250 of these are children and juniors.

Plans are going forward for the masterpieces exhibition to be held at the Museum in March 1944. This will be "Masterpieces of Dutch Art", with a distinguished showing of early Dutch primitives and a modern group including fine examples of the work of Vincent van Gogh. The proceeds of the exhibition will be devoted to the relief fund

for Dutch, English and other children in occupied Europe.

In December an exhibition of Christian Art will be shown and a small collection of paintings and pastels by Bruno Beran, a Czechoslovak painter who has been working in the Balearic Islands.

ARTHUR LISMER

Elsewhere in Montreal

The Dominion Gallery has continued with the series of exhibitions it began in the spring. Borduas' was the first this fall. His paintings were exciting, abstract oils, rich in texture, and dark in colour, with a generous and dramatic use of black. Goldberg's exhibition followed. Strangely enough he seemed much more consciously aware of abstract ideas like form and pattern and colour than the more emotional Borduas did. As a painter he is sound. His forms are solid, his designs strong, his colour consistent with his romantic imagery. Like Borduas, Goldberg seemed unaware of the war or of Canada itself. He was building the same romantic castles here, which he built in Spain or in Jerusalem.

Then the Contemporary Art Society brought its annual show to the Dominion Gallery. It was gay and sprightly, quite naturally different in effect from the Academy show at the Art Association. There seems to be three main trends in the Society. There are those who are consciously and happily modern painters, the eclectics of the modern school, among whom can be counted Borduas and Eveleigh, and younger men, like Guy Viau, who once exhibited with the Sagittaires. Then there are those who are amateurs, not because of any lack of ability, but because they have jobs and only the precious weekends in which they may paint. They submit small canvases, usually sketches, which merely hint at what these painters, Surrey, Harrison and Grier, can do. Then there are the painters who merely paint, and paint merely to satisfy themselves, not as the crowd dictates.

Among these are Roberts, Muhlstock, Beder, and Marguerite Fainmel. Their canvases are large, their paintings unpretentious and honest. It was interesting that only one painter showed any awareness of the war, Louis Muhlstock who painted an industrial worker. The rest of the painters chose the same landscapes and abstracts and figure studies which had attracted them before the war.

Jacques de Tonnancour, part time instructor at Jean de Brebeuf College as well as at the Art Association, is arranging a series of exhibitions at the former institution. The first was quite suitably his own work; the impressive results of the past summer. He has matured as a painter since his exhibition at the Dominion Gallery last spring. He dashes vivid, emphatic strokes of black over his landscapes which give his paintings more solidity and solemnity, and suggests a new assurance in the painter's manner. Two studies of women were impressive in the masterful handling of the weight and gestures of the human figures, and in the suavity and sophistication of the colour and design. In de Tonnancour's work there is a consistency and a confidence which marks him, still only in his twenties, as a promising young artist.

Henri Masson's show at L'Art Français brought something new to Montreal exhibitions. He brought winter and kids on rinks and the loneliness of Canadian towns, and the richness and lusciousness of Canadian snows. The exhibition was a long way from the centre of town, and the paintings were hung several layers deep, but it was an invigorating exhibition to see. The paintings made one feel starved for something so obviously, humanly Canadian, something quite unlike the School of Paris followers here.

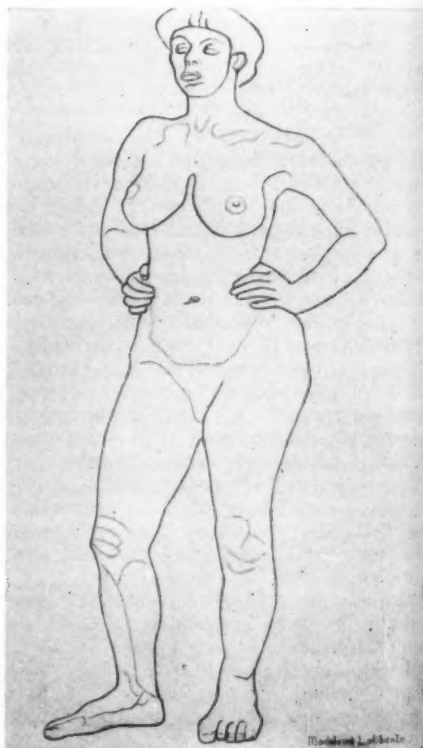
JEAN BOGGS

Federation of Canadian Artists

The special National Committee in Montreal, set up at the last national conference under the chairmanship of Frederick B. Taylor to draw up a new constitution, has prepared a final draft which has been sent for voting on to every member of the Federation.

The secretary of the Quebec Division, Dorothy Macpherson, reports that the annual meeting was held in November at the Art Association of Montreal with Dr. Arthur Lismer in the chair. Officers elected for 1943-1944 were Frederick B. Taylor, chairman; Allan Harrison, vice-chairman; Françoise Pagnuelo, treasurer; Dorothy Macpherson and Jules Bazin, secretaries; with an executive committee composed of Arthur Lismer, F. R. Scott, Gordon Webber, Alma Duncan and Louis Muhlstock. It is the desire of this committee to bring all members into vital touch with Federation projects, and to develop the relation of the Quebec Division with the rest of the Dominion by interchange of news and ideas. Immediate action is being taken to carry this out.

A sub-committee was also appointed to study the relation of the artist to post-



MADELINE LALIBERTÉ. Drawing.

war planning and to formulate proposals for submission to other national artists' groups.

Professor F. R. Scott thanked the President and Council of the Art Association and Dr. Lismer for their very practical help and encouragement during the past two years, in which an excellent beginning has been made in building up an artists' organization genuinely representative of English and French artists and craftsmen.

The winter programme has made a good start with three well attended meetings; an address by Senor Carlos Calderon, Mexican Consul General, on "Mexican Painters"; one by Muriel Rose on the exhibition of Modern British Crafts; and a discussion with Marian Scott of her recent mural in the McGill Medical School. This mural was reproduced in the last number of Canadian Art.

QUEBEC

The Museum of the Province of Quebec

The Royal Canadian Academy held its annual exhibition in Quebec this year for the first time in its history. The Museum took down its entire permanent collection for the event. The *vernissage* was a success, being attended by a large audience and many prominent artists who had come to Quebec especially for the opening.

If there was colour in the attendance there was very little in the show. It possesses that usual grayness peculiar to academic exhibitions. There was much official portraiture, both military and civil, painted either in the conventional smooth technique or in the somewhat stale impressionist manner. Landscapes were numerous and, except for a few, very peaceful. Among them were the inevitable horses of Mr. Coburn with all their trimmings. Several of the so-called war paintings made me wonder why photography was not used instead. Battle scenes are pictured with such stark realism in photography, why go back to Raffet and Meissonier!

Viewing the exhibition as a whole I had the impression of an art that had been frozen at a certain time in the past

and had not been allowed to follow up with the evolution of ideas. Referring to a criticism that appeared in the press about a Royal Canadian Academy exhibition, a certain Professor Mavor wrote the following lines in the year 1896 (from "Canadian Landscape Painters" by Albert H. Robson, page 108): "There was much truth in the criticism. . . the fact was, that the exhibition of the Academy was largely composed of the works of the fossil school. The paintings of many of those who exhibited vital contact with the world of art were either skied or floored or rejected, some notable artists being altogether unrepresented." In the last forty-seven years since the above was written, if change there has been, it is not yet noticeable.

A gentleman, Mr. Giguere by name, recently made a tour of the local artists with the purpose of gathering about a hundred paintings for an exhibition in Limoilou, the workmen's district of Quebec. His intention is to spread the appreciation of art among the working classes. He is to be praised highly for his fine gesture. This exhibition took place late in November, after the present notes had been sent to the press. I hope to give further details concerning it later.

On the 9th of November a Travelling Exhibition of The Canadian Society of Painters in Water Colour was opened at the Ecole des Beaux-Arts. This show, especially destined to the men in the army and navy, was under the auspices of the Y.M.C.A. War Services. The opening ceremony was presided over by Brigadier Blais, commander of district No. 5. Many artists contributed: Peter Haworth, Jack Humphrey, David Milne, Henri Masson, Arthur Lismer, Carl Schaefer, etc. Outstanding were the two delightful Lismer's, and David Milne's charming "Zinnias."

Madeleine Laliberté, one of whose line drawings is reproduced with this report, was born at Victoriaville, Que. She first studied art at the Ecole des Beaux-Arts in Quebec. Later she went to Paris and followed the courses given at the atelier of the famous contemporary painter, Gromaire. After a stay of a year in France she came back to Canada

only to wander away again, this time to Mexico, where she spent six months travelling round the country. In 1940 she had an exhibition of her paintings along with those of Jean Soucy, another local artist. This year she went to New York for six months to pursue her studies under Amedée Ozenfant, the well-known painter and author. Last year she contributed to the Andover Exhibition which made a tour of the United States.

Madeleine Laliberté is a versatile painter. She is at home in any subject: portraits, landscapes, still-life, nudes.

Her colour and design are excellent. Her art is very much alive. Influenced by Gromaire's architectural arrangements her paintings were at first very brilliant in colour, but a little flat in treatment. She soon lost that flatness however by her intensive study of line and volume, which is the credo of Ozenfant's art. Now she is working by herself and creating something of her own, something deep and profound and at the same time extremely characteristic of her charming personality.

JEAN-PAUL LEMIEUX

MARITIME PROVINCES

SAINT JOHN, N.B.

Maritime Art Association

The first number of the Maritime Art Association Bulletin was issued in October. This edition was printed by mimeograph with a hand stencilled cover. So quickly was the first issue of one hundred copies subscribed that it was found necessary to increase other issues to one hundred and fifty copies, a number that made it impractical to continue the stencilling, therefore a printed cover has been produced.

The Association opened its exhibition season the first week in November with six collections on view at various centres. These comprise the Travelling Exhibitions of the Canadian Group of Painters, the Canadian Society of Painters in Water Colour, the Canadian Society of Graphic Art, and Drawings by Canadian Children, all shown through the co-operation of the National Gallery; a demonstration exhibit of methods and materials used in print making, from the Society of Canadian Painter Etchers and Engravers; and our annual exhibition of work by Maritime artists.

VIOLET A. GILLET

FREDERICTON, N.B.

The Fredericton Art Club continues to sponsor its Annual Children's Art Exhibit, for which every school child

in the vicinity up to the age of 16 is eligible. Interest in the exhibition has grown steadily with the standard of the work improving each year.

An exhibition by Pegi Nichol MacLeod was held recently at the gallery of E. Madge Smith, including a group of hooked rugs designed by her and worked by "Fredericton farmer folk".

Through the efforts of interested citizens, several large reproductions of Canadian paintings have been placed in the mess halls and recreation rooms of the armed services in the vicinity.

HALIFAX

Dr. R. L. de C. H. Saunders is the new head of the Dalhousie University Art Group which, through the kindness of President Carleton Stanley and Professor G. Vibert Douglas, has been given a hall in the Science Building of the University for exhibitions. There will be a series of four to be held during the season in collaboration with the Nova Scotia Society of Artists, the Nova Scotia Museum of Fine Arts, and the Nova Scotia College of Art. The first of these, the Travelling Exhibition of the Canadian Society of Graphic Art, was shown in November.

The object of the group is to arouse interest in art matters in both staff and student body, and one of its first efforts will be to provide a loan collection of

framed reproductions for the students.

The Nova Scotia Museum of Fine Arts, of which J. N. Meagher is President, held a meeting this year in November. The speaker was Robert J. Schwartz, C.G. and his subject "Art in Precious Stones," the story of the lore of gems in ancient history and through the ages. This was the first of a series of addresses, on the appreciation of art in its various phases, to be given to the members this season.

The Nova Scotia Society of Artists plans to carry on its evening art classes for men and women in the services.

The Nova Scotia Handcraft and Home Industries have drawn up a valuable

and progressive programme which is set forth in a condensed form in the first number of the Maritime Art Association Bulletin. It includes among other things the fostering of the cultural and economic development of handcrafts in the province, rehabilitation, the provision of teachers, lecturers, bibliographies, equipment and tools, and suitable exhibitions and publicity. A bulletin of craft news is being considered for early publication.

The head office in Halifax acts as a clearing house for all information of pertinent value to the craftsman. A workshop has also been established in the city to carry on experimental work with native materials, and clays, stones and minerals are being tested to determine their value.

PRAIRIE PROVINCES

WINNIPEG

Winnipeg Art Gallery Association

Following a very successful showing of the Ontario Society of Artists' War Pictures, the National Gallery of Canada's Travelling Exhibition, "Twenty-five Years of the Soviet Union", was displayed through November. As may be expected this collection attracted a large attendance, including numbers of school classes. Its timely interest to Canadians had a wide appeal. Assembled to mark the 25th anniversary of the founding of the Soviet Republic, it told the history of the Republic in photographs, cartoons and other media. This exhibition was eagerly studied by the many people who desired an opportunity to acquire more knowledge of our ally. Gallery talks added to the understanding and educative value of the exhibit.

"New Horizons in Architecture," an exhibition of designs, drawings and models, emphasized the fascination engendered by any suggestion of what may be in our future world. The collection, celebrating the 30th season of the Department of Architecture of the University of Manitoba, was enhanced by the special settings provided

for the occasion and by models built to scale. These latter included a number of rooms illustrating arrangements of furniture and interior decoration.

Advantage was taken of the redecorating of the Gallery to make certain alterations. The work has just been completed and will add to visitors' enjoyment of the exhibits.

The children's classes on Saturday mornings are now in full activity with over 300 attending and a long waiting list. The children come not only from the Winnipeg schools but from eleven other districts, in several cases travelling quite long distances. The success of these classes is appreciated by parents and children alike, and the Gallery is glad to report that the children's pictures, expressive of the heroic defense of Leningrad, were favourably commented upon and sent forward with Canada's tribute to that city.

The Handicrafts Guild has resumed its lectures in the Art Gallery. Professor Hugill's lecture on the "Craft and Art of the Greek Vase" was well attended, and the speaker's remarks were emphasized by the excellent slides displayed.

Among recent donations to the Art Gallery are two paintings, a large oil "Blue and Gold Timagaris Forest" and

a water colour "Governor's Garden, Quebec" which were presented to the collection of Canadian art by the artist George A. Reid, R.C.A.

A.J.M.

EDMONTON

At the Annual Meeting of the Edmonton Museum of Arts Association on November 2nd, Mrs. John Imrie, on behalf of the donors, presented two fine pictures to the Museum. The first "Dawn at the Edmonton Airport, 1942" by W. J. Phillips, R.C.A., shows the airport depot with service men and women about, planes overhead and one about to land. The second "Edmonton, 1943" by W. G. Glyde, A.R.C.A., depicts a scene along Macdonald Drive near the Cenotaph in Edmonton. The donors were the late John Imrie, Ray Milner, K.C., and Dr. Harold Orr.

Among the present activities of the Museum are Mrs. Mortimer's life and still-life classes, the Art Students' Club, and the art section of the Allied Arts Council, which is interested in painting murals and posters for war purposes. Young people's classes, chiefly for

workers in their teens, are also held, as well as Saturday morning children's classes. Much interest is shown in all these and the attendance is large.

A. Y. Jackson and H. G. Glyde, who have returned from a successful sketching trip along the Alaska highway, reported that the scenery was excellent from the painter's standpoint. They were entertained at the Museum by the Edmonton Art Club. A. Y. Jackson gave an interesting account of their experiences along a highway still reserved for military purposes.

The Ontario Society of Artists' Traveling Exhibition of War Pictures was shown in the Gallery during November.

R. W. HEDLEY

SASKATOON

Dr. Gordon Snelgrove, head of the Art Department at the University of Saskatchewan, is continuing his lectures on art appreciation this winter. The series traces the development of art in painting, sculpture and architecture through the 18th, 19th and 20th centuries.

WEST COAST

VANCOUVER

The Vancouver Art Gallery

Awards in the recent British Columbia Artists' Exhibition were as follows:

Beatrice Stone Silver Medal for Oil Painting: Myfanwy Spencer Campbell.

Association Bronze Medal for Pastels: T. W. Greaves.

Association Bronze Medal for Water Colour: Illingworth H. Kerr.

Association Bronze Medal for Graphic Arts: Myfanwy Spencer Campbell.

Association Bronze Medal for Sculpture: David E. Purrott.

Honourable Mentions: George Goutiere; Nan Lawson Cheney; Stanley E. Brunst; W. K. Caufield; John A. Korner; Dorothy Bell; Peter Aspell; Lionel A. Thomas; E. S. Hodges; Mollie Carter.

This non-jury exhibition attracted more exhibitors, hung more pictures,

used the entire gallery, had more on-lookers (9,000 odd), sold more paintings, and gained more Gallery Association Memberships than any previous exhibition. To be or not to be a non-jury show in future years continues to exercise the discriminating mind. Viewed comprehensively, the work showed considerable advance in quality from the first exhibition of its kind held twelve years ago.

Exhibitions shown during October and November included the following:—

Fourth Annual Vancouver Salon of Pictorial Photography. This was large enough to occupy the two main galleries, and showed an adventurous spirit in both choice of subject and handling.

Drawings and Paintings by Unity Bainbridge. The artist has progressed in qualities of design, and her treatment is broader without loss of form. Child

character in her portraits is well realised. She has also a good sense of the medium when using charcoal and pastel but is less successful in oil paint, which is dry and slow-moving.

Drawings, Paintings, and Woodcuts by Cpl. Harley Parker and Spr. Cliff Robinson. This was a sincere and interesting exhibition. Both artists expressed more design in their woodcuts than in their paintings, which is to be expected when a soldier finds little time for difficult mediums.

Water Colours by Elizabeth McLellan. More sense of air in these paintings of interiors would take away the heavy colour quality.

Enrolments in the Art School's Evening Classes and Saturday Morning Children's Classes have reached 563. 251 have joined the school classes and there is a waiting list as well. Under a grant from the Provincial Department of Education, the Gallery, after a lapse of a few years, is also offering free Saturday Morning Art Classes to children between the ages of seven and thirteen. Enrolment in these has reached a total of 160, with a waiting list of 75.

The Art Discussion Forum inaugurated by the Ladies' Auxiliary has

attracted 75 members who form three groups, each group meeting for eight consecutive weeks under Charles H. Scott, A.R.C.A., J. W. G. MacDonald, Jack Shadbolt, Lawren Harris, W. P. Weston, A.R.C.A., A. S. Grigsby and others. Other activities of the auxiliary include concerts for service men and women in the Gallery each Friday evening, with music in the form of symphonic recordings prefaced by a short explanatory talk, and a symphony preview on the Saturday afternoons previous to the Vancouver Symphony Concerts. These concerts are all being well attended.

The Educational Committee has arranged a series of monthly lectures on "Community Arts".

All this shows increased art activity in British Columbia. If one seeks for a cause it might be found in more co-operation between art bodies and individuals; or a desire on the part of many people to seek relief from the weight of war; or in a more uniform economy resulting from employment for all.

The writer regrets having so little space for comment when there is so much to report.

C.H.S.

NEWFOUNDLAND

Art Students' Club of St. John's

The autumn activities of the Club got off to a good start with the Servicemen's Art Exhibition of paintings and drawings by members of the armed forces stationed or based in Newfoundland.

Early in the summer, through the good offices of the Canadian Legion Educational Services, details of the exhibition were brought to the attention of every man in uniform. The local branch of the Y.M.C.A. also gave valuable help by arranging to pay all transportation charges on the pictures.

The exhibition was formally opened in the Assembly Hall of the Memorial University College on October 22nd, by the Honorable L. E. Emerson, K.C., Commissioner for Justice and Defence. Heads of the various branches of the armed forces, the exhibitors, the mem-

bers and associate members of the Club, the Faculty of the College and other guests were present. Mr. Emerson in his address spoke of the value and strength of cultural ties between men of different nationalities. War, he said tends to bring out the harsh and destructive elements in man's nature, but the creative arts tend to develop the gentler and constructive elements.

The exhibition was non-competitive and non-jury, and there were no prizes. Over one hundred and twenty pictures were shown, the mediums used being water colour, oil, pen and ink, and pencil. Some were obviously the work of men with considerable experience and training, others of those who, like Henri Rousseau, are "Sunday painters." Altogether it was a colourful, interesting exhibition with broad variations in subject, technique and skill. Not the

(Continued on Page 82)

BOOKS AND PERIODICALS

CÔTÉ, THE WOOD CARVER

By MARIUS BARBEAU

44 pp. Toronto: Ryerson Press. Cloth \$1;

Paper 60¢

In this latest addition to Ryerson's "Canadian Art Series," Dr. Barbeau reconstructs for us the life of a figure at once pathetic and appealing: the Quebec wood carver, Jean-Baptiste Côté (1834-1907). The account leaves one with the impression of a vital creative personality repeatedly frustrated by untoward circumstances.

Born to the artisan class, Côté had the mental energy to study architecture and the classics yet was apparently unwilling to accept the artificialities which he felt would attend a profession in either of these fields. He accordingly settled down to a career as a carver of ships' figure-heads, only to have that career broken midway by the collapse of the Quebec sailing-ship industry. A keen sense of social justice and a gift for caricature led him to edit and illustrate a satirical weekly, "The Saw", but his wit was so biting that offended victims called in the law and stopped the publication. In the end Côté withdrew to the solitude of the workshop and laboured as a sculptor, devoting most of his effort to religious subjects. His work in this field apparently met with considerable recognition but little material reward, and he died with much of it still in his own possession.

Dr. Barbeau gives Côté a high place in the history of French Canadian wood carving. "Of all the Canadian masters for nearly three hundred years, Côté and Jobin, the last two important ones, are possessed of a mysticism all their own. . . Their wholesome inspiration makes their creations more becoming in the Canadian setting than any earlier work by the Quebec or Montreal masters."

Numerous illustrations afford the reader an opportunity to assess Côté's sculpture for himself. Working under the influence of late Renaissance models, the artist sometimes subjected sculpture

to laws more proper to painting, especially in his work in relief—or so it seems to the present reviewer. Sincerity and invention are there, but the insistent detail tends to compete in interest with the main themes. It would appear in these instances that the trained craftsman in Côté was not supported by an equally developed grasp of the broad principles of art. This limitation the artist no doubt absorbed from his environment, but through the force of his own insight, he worked away from it. In some of his figures, he achieves greater simplicity, hence added power of conception and significance of design.

"Côté, The Wood Carver" is inspiring as a record of a man's effort, and valuable as a chapter in the annals of Canadian art.—W.A.

THE DUCKS, GEESE AND SWANS OF NORTH AMERICA

By F. H. KORTRIGHT

Illustrations by T. M. Shortt

476 pp. 36 colour plates and many drawings. American Wild Life Institute. \$5.50

Probably far too few Canadian artists will study this book, for the majority of them are strangely indifferent to the wonderfully varied and interesting birds and animals of their country. So far they have attended mainly to landscape, and lately there's a tendency to consider only those subjects having "social significance" as being worth serious attention. But they should realize that "functional design," form, and colour are nowhere so wonderfully shown as in the water birds. All painters, designers and students would be the better for some study of them.

This may not be the place to discuss Mr. Kortright's very complete and useful text, a monument of careful research and experience. Mr. Shortt's illustrations could hardly be improved on. They show him to be probably the finest painter of birds now working in America.—Thoreau MacDonald.

THE BALLET-LOVER'S POCKET-BOOK

By KAY AMBROSE

64 pp. Toronto: Macmillan. \$1.65

The purpose of this book, as stated by the publishers, "is to help the ballet-lover to reach a fuller understanding and more conscious appreciation of the art of the ballet by enabling him to identify some of the classical and theatrical phenomena which he sees in the course of a production." In so far as a layman may judge of it, the book appears to accomplish this purpose admirably. It is compact, informative, and effectively illustrated with numerous sketches and diagrams by the author. Chapters deal with "Simplified Technical Steps," "The Ballerina and the Dancer," "Observations on Costume," "Notes on Theatrical Lighting" and related matters. The book should prove useful both to those who wish to understand the ballet more fully and to those who aspire to practice this art.

FIGURE DRAWING FOR ALL ITS WORTH

By ANDREW LOOMIS

204 pp. Toronto, Macmillan. \$4.95

A manual of figure drawing inspired by the aims of magazine illustration and commercial art.

FREDERICK PAUL KEPPEL

Few men of the present generation did more to promote the development of art than Dr. F. P. Keppel, who died in New York on September 8 at the age of 68. President of the Carnegie Corporation from 1923 to 1941, Dr. Keppel was largely responsible for placing art among the activities recognized by philanthropic foundations as legitimate fields in which to use their funds. During the eighteen years of his presidency, the Carnegie Corporation assisted art projects in the United States and the British Dominions with grants totalling approximately \$10,000,000. In Canada, as in the other countries affected, the spread of creative art for children and most of the other constructive developments of the past two decades were made possible, in whole or in part, by Carnegie grants.

Dr. Keppel inherited his interest in



THE CANADIAN ART SERIES

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art from his family. His father was the senior member of the well known art firm, Frederick Keppel & Son of London, Paris, and New York. Dr. Keppel's addresses, collected in several volumes, are models of brevity, poise, and insight. A full review of his contributions to the world of art appeared in the *Magazine of Art* for November, 1941, in the form of an article, "Patron, Incorporated," by Walter Abell.

NEWFOUNDLAND

(Continued from Page 76)

least striking part of the display was the way in which the men had exploited the possibilities of the materials that lay ready to their hands. Builder's paper, old crates and munition paints were used in some of the best pictures shown.

The exhibition was open from October 22nd to November 7th. During this time it was seen by well over two thousand people. Arrangements are now being made to have a part of the exhibition sent on tour in Canada.

SADIE L. ORGAN



JAN STURSA

Gift of Heaven

(See also pages 62 and 63)

THE ART FORUM

This department is open for the expression of opinion on all matters pertaining to art in Canada. The Editors do not assume responsibility for the views expressed.

MEXICAN ART AND THE INTER-AMERICAN ASSOCIATION TO THE EDITOR:

In your October-November issue I noticed the article "Mexican Art Today" by Harry Mayerovitch, in which he tells us that the Mexican Art Exhibit is touring Canada under the auspices of the National Gallery. I believe that it might be advisable to have a correction published in this respect. The Canadian Inter-American Association arranged to bring the exhibit to Canada and it was presented in Montreal under their auspices and wholly financed by them for four weeks. Twelve thousand people attended this Montreal showing under their auspices.

I regret that you did not have this information earlier, but am sure you will understand that we are very anxious to have credit for our part in this remarkable exhibit.

I might add that I find *Canadian Art* very interesting.

Yours sincerely,

L. K. RYAN, *Secretary,*
Canadian Inter-American Association,
Montreal

We have consulted the National Gallery of Canada with regard to the above letter and are glad to publish the following acknowledgment at its suggestion—Editor.

The Canadian Inter-American Association is to be congratulated on its enterprise in securing the Mexican exhibition for Montreal. This helped the National Gallery to procure the exhibition, first for Ottawa, where it was seen by 15,000 visitors, and later for Toronto, where it was also widely attended.

SOME SUGGESTIONS

DEAR SIR:

In a recent editorial you asked for suggestions. Here are mine. Most art magazines have a limited circulation because they cater to artists and their coteries. There is a gap between them

and the general public which I believe you could fill.

When you look at ordinary household magazines, it is evident that the articles and advertisements break all the basic principles of art. There is a crying need for instruction in good taste. So if you would spread out just a little and give the rules of art, you would find out that a lot of people have a taste for beauty and could be enticed into a fuller enjoyment of art. That should be your mission. Your articles might include discussions of lettering, balance, lines, composition, and so on. Once in a while you might criticize a picture, giving the basic rules. Also in addition to reviewing new books, why not tell new comers about some of the old standard ones? A beautiful line is beautiful whether it is old or new.

Your magazine is a splendid one and I enjoy it very much. I wish it every success.

Yours very truly,

J. S. CROCKETT,
Walkerville, Ont.

We appreciate these suggestions and hope to follow some of them as ways open.

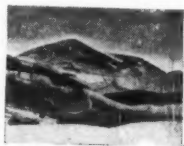
REACTIONS FAVORABLE AND UNFAVORABLE

Correspondence reaching the editor's desk has included various comments on our recent issues, some expressing approval, others criticism. We quote comments of both kinds.

We have just been looking at the first copies of *Canadian Art*. It is certainly a fine magazine and the material you have put into this issue is more varied and interesting than any other art digest that has yet come into the Gallery.

NANCY STIRRETT, *Publicity Secretary,*
The Art Gallery of Toronto

Canadian Art, as exemplified in the first number, needs a shot in the arm in respect to presentation, form and contents. It is good but staid, and lacks "colour". I look forward to many
(*Art Forum continued on following page*)



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FREDERICK B. TAYLOR,
Montreal

Congratulations on the new magazine. It's off to a fine start. I like the cover, the typography, the many illustrations—a good job all around. Thought Marian Scott's piece particularly good.

PHILIP SURREY, *Photo Editor*,
Montreal Standard

Enclosed is \$1 for a year's subscription to your magazine. It is an excellent magazine and read a lot by the boys here. A copy is sent to our Y.M.C.A. lounge, which is how I managed to become acquainted with the magazine.

D. G. LANG, *Royal Air Force*,
Calgary, Alberta

Please find enclosed two subscriptions to your new publication, *Canadian Art*. It is very interesting to know that at last we are to have a Canadian art journal and that it is getting into the hands of the many people who are interested in this important subject.

H. ODD, *Works Manager*,
Conrodd Engineering Ltd.
Waterloo, Ont.

Our thanks go to all the above correspondents, as well as to others who have favoured us with their reactions. Both commendation and criticism are incentives to continued effort toward improvement—Editor.

EDITORIAL ANNOUNCEMENT

The editor particularly invites readers to send him their reactions to the layout of the present issue. A comparison of this issue with the preceding one will show that the latter was designed in a more conservative tradition, employing regularly spaced margins and a symmetrical arrangement of illustrations on most pages. In the present issue, at the suggestion of Dr. C. B. Storr (who has given his assistance as acting art director), we have introduced more modern principles of page design.

Reserving our own comment for the future, we invite our readers to express their opinions on the relative merits of

the conservative and the modern approaches. Which do you prefer? Which do you think gives the world a better impression of creative activity in Canada? Within the limits of available space, the most stimulating answers received will be published in whole or in part. As our next issue goes to press shortly after the present one has been placed in circulation, please send your comments without delay to the Editor, Canadian Art, Box 384, Ottawa.

WAR RECORDS

(Continued from Page 46)

ing the deeds of any naval, military or R.C.A.F. unit especially connected with that city. At the same time the collection assembled in Ottawa should be an adequate history of the conflict and of the part played in it by the whole Canadian people."

Needless to say the policy of encouraging the artists to concentrate at present on the "making of all necessary sketches and notes" rather than elaborately finished productions, is a sound one. The need for pictures on a large scale can better be determined at a later time. Meanwhile the vivid sketch, recording in all its freshness the artist's first reaction to the scene before him, gives us that sense of direct contact with wartime activities which is so significant to us, and which is rarely captured in more elaborate and inevitably more laboured productions.

Walter Abell

ROYAL CANADIAN ACADEMY

(Continued from Page 51)

may be the idealism of dreamers but what are artists for if not to dream a vision into practical reality?

Looking at the R.C.A. exhibition in its 64th year there is not the ghost of an

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ROYAL CANADIAN ACADEMY

(Continued from preceding Page)

idea that such things are even dreamed of. To be sure there are a few small things here and there—a bit of sculpture, a landscape with figures—that *do* show that the modern world is understood and that the sensitive eye and hand can create worthwhile things. To pick these out for individual mention would only be citing the exceptions that prove the sterility of the exhibition as a whole.

*(Reproductions illustrating this article
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CONTRIBUTORS

E. G. Faludi, Manager of the City Planning Board of Toronto, is one of Canada's active leaders in the cause of better housing and town planning. Born in Hungary, Mr. Faludi came to Canada in 1940 after extensive study and practical experience in Italy and England. He was written widely on his subject and has lectured on it at the University of Toronto and McGill University.

Frances Loring ranks high on the list of contemporary Canadian sculptors. Her work includes the group and panel over the entrance to the Memorial Chamber in the Parliament Buildings in Ottawa, the lion at the Toronto entrance to the Queen Elizabeth Highway, panels for the Rainbow Bridge at Niagara Falls, and numerous other examples of architectural sculpture, war memorials, portraits and figures. Miss Loring is an Associate of the R.C.A. and was one of the founders of the Sculptors' Society of Canada. She shares a picturesque Toronto studio, made from an old church building, with another well-known sculptress, Florence Wyle.

Arthur Lismer has at least three claims to distinction in the field of Canadian art. He has been an outstanding painter ever since he helped to establish the Group of Seven two decades ago. He is a world leader in child art and the educational philosophy behind it. And he is a courageous champion of honest thinking and plain speaking on all matters affecting artistic integrity. Since 1940, Dr. Lismer has been Educational Supervisor at the Art Association of Montreal. A biographical article concerning him by E. R. Hunter appeared in *Maritime Art* for July-August, 1943.

Philip Surrey is the Photo Editor of the Montreal *Standard* by vocation and a painter by avocation. A one-time pupil of L. L. Fitzgerald and F. H. Varley, he is winning an increasingly secure place for himself in the ranks of Canadian painters. The Art Association of Montreal and the Art Gallery of Toronto have both purchased examples of his work. He is also represented in several private collections. Mr. Surrey is a member of the Eastern Group and of the Contemporary Art Society.